

# T A B U L A E

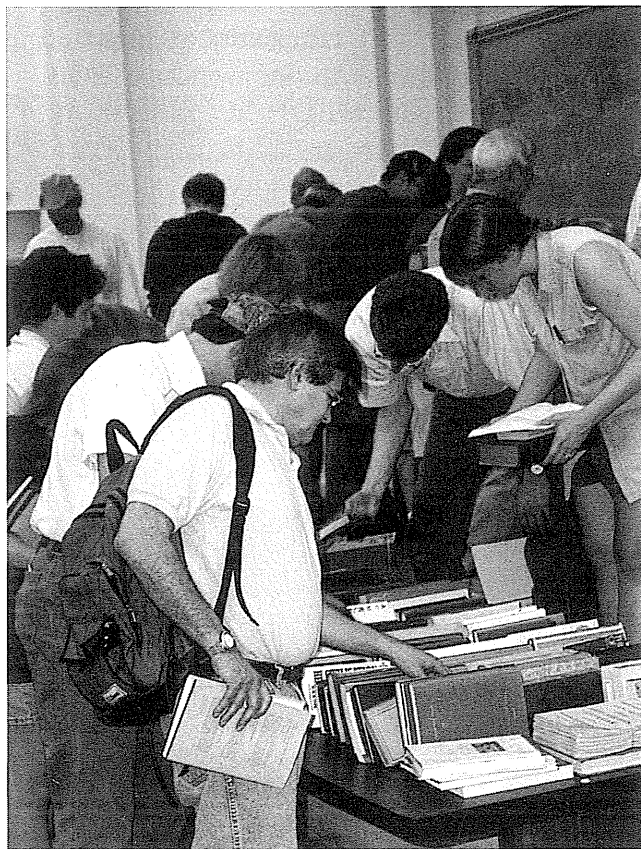
DEPARTMENT OF CLASSICS • THE UNIVERSITY OF NORTH CAROLINA • FALL 2001

## *Rites of (temporary) Passage*

It was sad, leaving Murphey. Offices were stripped, little by little, of books, pictures, and papers. Recycling bins filled up, cartons piled up, office walls turned ugly and bare. Elegant graffiti in black and red, allegedly traceable to a certain Greek professor, covered entire staircase walls: a choral ode from Aeschylus, lamenting the ruin of Troy; a passage from *Aeneid* 2 where Aeneas, as narrator, compares the collapse of Troy to the fall of an ancient tree felled on the mountains. At four o'clock on the afternoon of Friday, July 13, a sad but determined little band of exiles, led by Sara Mack and Peter Smith, made their way in solemn procession from Murphey to Howell Hall (near the Planetarium), carrying a few special pictures and artifacts, much as Aeneas *et al.* carried the Lares and Penates out of burning Troy. Arriving at Howell, they made libation beside a pillar, went inside, and concluded the rite of passage by eating, drinking, and making remarks both edifying and disedifying about the whole experience.

It was sad, yes; but consider the need. Look carefully at this photograph of the Classics Department book sale in Murphey 111, back in April.

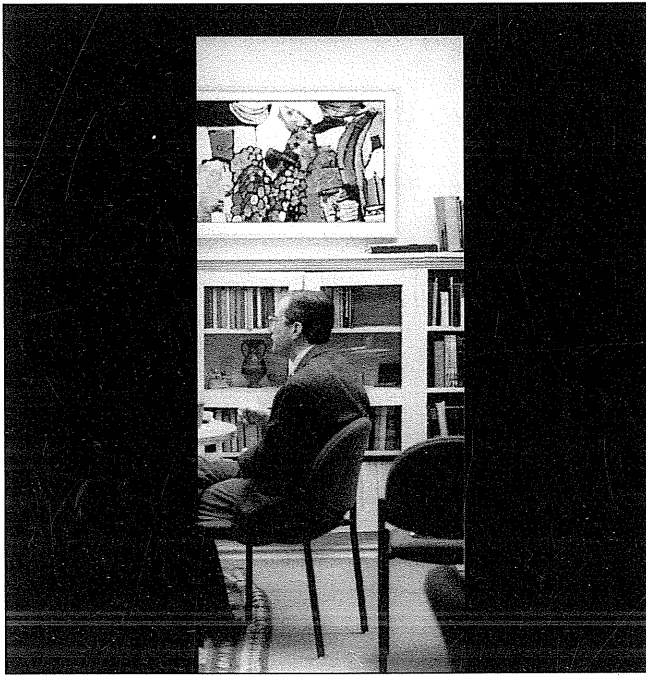
Think about how hot that lecture room has been in August and September without air conditioning, how cold in January and February without proper heating.



Think about those dark, ugly, broken shades that have prevented students, and sometimes professors too, from gazing dreamily out upon UNC's green and pleasant land. Of course, old Murphey needed renovation. It was technologically challenged. (I pass over many other problems; I won't mention the wasted energy, or the antiquated third-floor Men's room, or... fill in the space yourself.) The Department will return (in summer, 2003?) to an energy- and computer-efficient building. There will be trade-offs, like windows that can't be opened and some smaller

office spaces (especially for retired professors!); but we've long awaited this reconstruction, and we must be glad, despite all our grumbles and caveats, that the time has come.

Howell Hall, our temporary home, is surprisingly livable. It has air-conditioned classrooms, decent bathrooms, and quiet corridors. The Arboretum, with its green peacefulness, is practically next door. If we have made ourselves quickly and efficiently at home in Howell, it is thanks to our wonderful staff, Carrie Stolle, Kim Miles, and Diane Saylor, who worked like Trojans in the summer heat to see us properly installed. We owe them an enormous debt of gratitude, and we are so glad that they didn't drown under all the confusion and strain, but came up smiling.



Last year brought other changes. George Houston retired as Department Chair after five good years of leadership. (The photograph shows him in a characteristic pose. A colleague has probably interrupted him, and he is giving him or her his best attention, as if he had nothing else to do with his time and thought.) We honored George and Jean with a festive dinner at Aurora, with speeches,

toasts, and much applause. Our new Chair is William Race, another kind and considerate fellow, and one who can be counted on to fight for the Department's visibility and strength in a time of massive growth and change for the University — including, of course, yet another curriculum review.

We are happy indeed to welcome **James O'Hara** as our new Paddison Professor of Latin. Jim was trained at the College of the Holy Cross and the University of Michigan, taught fifteen years at Wesleyan, and is, among other things, a specialist on Augustan literature. He has written two important books on Virgil, as well as numerous (and highly readable) articles and reviews, and is presently doing a study of "Inconsistency in Roman Epic." As an experienced runner, too, of hurdles and the quarter mile, he is obviously well prepared to deal with the occasional problem at UNC.

Many good things have happened in the Department (perfect tense with present emphasis). The undergraduate program flourishes; we have some forty declared majors, supervised by Callie Connor and assigned to various faculty mentors; their *esprit de corps* is strong, and first-year students may be heard reading Virgil aloud alongside professors in the Common Room on Wednesday afternoons. Another Virgilian sign, an epiphany of small children, could be observed at the Department Picnic that Sara Mack again hosted in September. Alexander Haggis (4), came with Don and Sheila (Dillon); Marika O'Hara (4), with Jim and Diane (Juffras); and, just off the plane from Rome, Giuliana Terrenato (7 months) with Nic and Laura (Motta). Also attending were Carrie Stolle (Dept. Manager) and her husband, Scott with Justin (4); and Jenni Hoffman (graduate student) and her husband Chris, with Evie (3) and Lilli (2). A good omen, we thought, for a once aging Department that is growing younger and stronger by the day.

KJR

## Sara Mack

As I thought about Sara Mack, now slipping away into phased retirement, and her strong and generous presence among us these last twenty-five years, I was tempted to subtitle this tribute, “**Giving Voice**,” after the comments of Liza Reynolds (M.A. 1994, now a Chicago lawyer):

The two classes that I took with Sara, on Roman lyric and elegiac Poetry and Ovid’s *Metamorphoses*, were nothing short of wonderful. Sara taught us — nay required us — to give voice to the poets we were reading and to our own ideas about them... Sara did not give praise easily, and so we redoubled our efforts: to distinguish between long and short syllables without losing the overall arc of the phrase, to express our insights into the text in a way that would spark others’ interest, and to maintain at least the appearance of confidence through these sometimes daunting tasks! These experiences brought Sara’s students closer to the poetry, to one another, and not least of all to her, because she listened and responded to our ideas as carefully as we prepared them....

No wonder that, even though Sara is not teaching this fall semester, she can’t resist turning up for the informal Latin reading group that meets Wednesday afternoons from 4:30 to 5:30 in the second-floor Common Room of Howell (three undergraduates, two graduate students, one seeing-eye dog, one lecturer, and four professors, as it might be). It’s a treat to read with that group, a continuing education: and not least, to hear Sara’s own delicately nuanced shifts of inflection and flashes of wit, whether she’s reading about Virgil’s hyperorganized bees in *Georgics* 4 or (with a certain bloodthirstiness?) about Pallas and Turnus slaughtering

their enemies in *Aeneid* 10. It’s easy to see how this tough disciplinarian has become, for so many students, a kind of Pied Piper, teaching them to read Latin poetry with understanding and enjoyment, from Latin 21 through graduate school: inculcating the basic sense of words, phrases, and sentences, figures of speech (like her beloved zeugma), and literary and historical allusions; but also, from the very start, demonstrating the sensual richness of the poetry by reading it aloud and reading it well.



Sara has worked hard on many different levels to keep the voice of the Classics audible at UNC and beyond. She has been, first of all, a generous teacher and mentor. Typically, she stays after class to discuss problems, invites students home to eat (this will be a leitmotif) and read poetry, and coaxes them all, from first-year students to dissertation writers, to take their ideas to new levels of thought and

writing. She has advised and deaned\* hundreds of students in the Honors program. (\*Cf. *Germ.* DIENEN, “to serve”?) A colleague describes her as “a crusader for high standards, meaningful courses, careful preparation, and dedication to the welfare of students”: in short, “a model of excellence in teaching.” Not surprisingly, she was chosen as a Bowman and Gordon Gray Professor (1994–1997) for distinguished undergraduate teaching.

Sara’s scholarship, like her teaching, is elegant and exact, and it ripples out in expanding circles from the classroom to the public lecture and the published book. Although students judge us mainly by our classroom teaching and deans (ordinary ones) by the weight of our published books and articles, I suspect that Sara’s most favorite genre may be, in fact, the public lecture, a form well suited both to the exploration of new ideas before interested audiences (*e.g.*, “Pythagorean Lips,” at CAMWS; or “Tales within Tales: Ovide Analysé”, at Duke), and to the heralding of her favorite author as a resource for schoolteachers (“Teaching Ovid in the Advanced Placement Latin Curriculum”) and an exciting new pleasure for laypeople (“Beauty and the Beast: Galatea and Polyphemus,” for the Women of Weymouth). A trick question occurs to me. When and how did Ovid “publish” his poetry? When the bookseller’s staff copied it into booklet (*libellus*) form for sale and distribution? Or when Ovid first recited it to an enthusiastic general audience? Sara’s lectures are witty, concise, informative, and enthusiastic, always a pleasure to hear, and they wake you up — even at the APA. So I think of them as *publications* in the best sense of the word.

Conversely, to read Sara’s published books on Virgil and Ovid is to become, for a happy while, her pupil. From a single chapter in her *Patterns of Time in Vergil* (1978) I learned so much about Virgil’s use of tenses: that his

narrative is mostly in the present tense; that “imperfects set the scene, perfects motivate it, and presents designate it”; and that Virgil arranges his tenses in patterns, “as the poet’s imagination, like the camera, moves quickly toward or away from a particular scene.” In the next chapter, of course, she’s off surveying the entire sweep of the *Aeneid* between beloved pasts, painful presents, and the uncertain hopes attached to what seem ever receding futures....

Sara’s *Ovid* (1988) has taught me, too, even as it reaches out to that famous “general reader” in whom we continue, quixotically, to believe, and for whom John Herington especially designed the *Hermes* series. As his Foreword states:

We have sought men and women possessed of a rather rare combination of qualities: a love for literature in other languages, extending into modern times; a vision that extends beyond academe to contemporary life itself; and above all an ability to express themselves in clear, lively, and graceful English, without polysyllabic language or parochial jargon. For the aim of the series requires that they should communicate to nonspecialist readers, authoritatively and vividly, their personal sense of why a given classical author’s writings have excited people for centuries and why they can continue to do so.

Sara, like John himself, answers the description beautifully. (There are more levels here than meet the eye.) Her *Ovid*, so elegant, witty, and concise, and so user friendly, makes a fine gift for the beginning student of Latin, the Humanities teacher with no Latin, or the retired great-aunt or -uncle who simply enjoys mythology. But I would go further. Most of us professional classicists, having become overspecialized in our various disciplines and subdisciplines, need constantly to

return to basics — to become students again. Thus I found it helpful to be shown once more how Ovid experiments with narrative technique (as in his two versions of the Orpheus story); but I was also glad to be reminded of Ovid's continuing influence: on Pope's *Rape of the Lock*, for example, which owes much to "Ovid's epic parody of Perseus and Andromeda in *Metamorphoses* 4 and 5"; or on Byron, of all English poets "perhaps the closest in outlook and style" to Ovid. It isn't just that Sara sends me back to Ovid. She also sends me forward to Pope and Byron, and Bernini, and Handel. There is just no stopping. Which is, I suppose, what it finally means to be her student and Ovid's.

I could say much more about Sara's service to the department, university, and profession, only it would end up sounding like a letter of recommendation, or maybe a quiz game:

For 20 points: Who supervised, and created a syllabus and study guide for Latin 3 and 4?

For 30 points: Who created a web site for Classics 77 (Mythology)?

For 40 points: Who established the Herington Prize, for the winner of an annual competition in the recitation of Greek and Latin poetry and prose and the Herington Scholarship, which recognizes a classics major for outstanding achievement in Greek?

Or maybe, like pastoral:

The Honors Office misses you,  
Amaryllis;  
no longer will freshpeople quiver  
to hear your advice  
as you fill out forms  
like a paper stream (or river);

The voices of the Admission  
Committee have fallen strangely  
dumb;  
And though, as always, it needs

revision, there's nobody wise  
enough to revise the bloody  
curriculum.

Nostalgia is cheap (and, as Sara knows, all too easily parodied). Maybe we'd better turn to the future and give just a few directive prophecies about what our colleague will do with her new, so richly deserved *otium*:

(1) She will write a massive book, some fifteen hundred to two thousand pages, on Ovid's continuing stories in Western European literature, art, and music, which she will then boil down to twenty or thirty pages that can be read while running (cf. Daphne, etc).

(2) She will hike the Appalachian Trail with a group of faithful friends who practice yoga and read Ariosto.

(3) She will cook up a storm of food and drink for friends (in addition, of course, to her ever regular Saturdays at the Homeless Shelter); and she will write a cookbook, in Latin, English, and doggerel, in the best tradition of (mock-) didactic epic.

[And maybe (4), like her mentor Nan Michels, she will *unretire* once or twice after she retires? "Not a chance!" — this from the Sibyl's cave.]

Prophecies, we are often reminded, are tricky things. You never quite know how or when you'll be eating your tables, or whether the "quiet resting-place" you look forward to is only a mirage (*sedes ubi fata quietas / ostendunt*). Sara, we wish you the peace and quiet you'll be needing — if only to conceive some brave new enterprise, private or public, classical or nonclassical, and "pursue it with forks and hope."

KJR

## *Variae Viae Reportant*

Your notes this year report on past, present, and future (for example, children, some of them brand new). Upon leaving Chapel Hill, **Clifton Kreps** (BA '77) went to Austin for his MA and PhD. He attended the American School of Classical Studies in Athens in 1985–86 and is now a Professor of Classics at Truman State University in Kirksville, Missouri. He reports that the program has grown substantially, from two Latinists when he arrived to five Classicists now. His wife, Patricia Cotter Kreps, teaches Art and Art History at the University of Missouri-Columbia, and they have two daughters, Quincy (b. 1989) and Caroline (b. 1992). Clifton plays in a blues band called *Deadwood* and hopes the band's second CD will be released by year's end.

Writing from the Phillips Exeter Academy (NH), where he teaches, **Paul Langford** (BA '80) says that enrollments have been steady, but that the school is about to undertake a curriculum review. Paul is wary of the outcome: "everyone seems to have some new requirement to add or increase—computer science (= software applications, not programming), social service, health, and so on. *Sed spes semper resurget.*" In London, **Nancy Proctor** (BA '92) is one of the founders and producers of *The Gallery Channel*, a Web site with listings of art shows and events from around the world, and lots of art to look at. You can sign up for their weekly email listing, "We Recommend..." too. Check it out at <<http://www.thegallerychannel.com>>.

**Ward Briggs** (PhD '74) spent the year 1999–2000 at the Institute for Advanced Study in Princeton. While there, he worked on a biography of Gildersleeve and, *inter alia*, an article on Brooks Otis at Hobart. **Charles Platter** (PhD '89) will spend the Spring of 2002 as Fulbright Professor of Comparative Literature and Literary Theory at the University of Lisbon, where he will

give a seminar on Foucault's *History of Sexuality*. **Phil Lockhart** (MA in Comp. Lit., '51) has established a Lockhart First-Year Fellowship at the American School of Classical Studies in Athens. He recalls having Henry Immerwahr as a teacher for Greek, though at Yale rather than UNC.

**Hans Mueller** (PhD '94) has left Tallahassee and Florida State for the more southerly clime of Gainesville and the University of Florida, where he has accepted a tenure-track appointment. **Halsey Royden** (PhD '86) and his wife Connie both work for the National Security Agency in Columbia, Maryland, doing analysis of evidence that Halsey reports is quite similar to classical scholarship. They enjoy their two daughters (ages 14 and 9) and their dogs (8 and 2). Moving west, **Diane Legomsky** (BA '79) is Executive Director of the Brown County (WI) Community Mediation Center. She has taught at St. Norbert College and at the University of Wisconsin–Green Bay, and I gather from a Web site that she is active in the local chapter of the ACLU. **Mark Suskin** (BA '74) reports the birth of a son, Philip Mark, on June 6, 2001.

**Richard McClintock** (PhD '75), longtime Director of Publications at Hampden-Sydney College, was quoted last spring in a nationally syndicated column (by Cecil Adams) on the matter of the phrase *lorem ipsum* (which, Richard tells us, is a corruption from *do lorem ipsum* in Cicero's *De finibus*). **Rebecca Benefiel**, who received her BA here in 1997 and is now a graduate student at Harvard, just had an article on an inscription from Rome appear in *Zeitschrift für Papyrologie und Epigraphik*. **Hubert Hawkins** (BA '64, MA '71) retired from teaching Latin and German in 1992 and established a publishing firm, H.W. Hawkins. In 2000 the firm published *Roger Pinckney of England and South Carolina: A Family History*, by Ellen Gray Hawkins (Hubert's wife).

In September of 2000 **Emily Jones** (MA '75) became Communications Officer for The Community Foundation of Greater Birmingham, a non-profit endowment that manages about \$90 million for the benefit of the five-county area around Birmingham. With Emily's help, the foundation gives away about \$7 million per year to various organizations, making Emily the easy winner of our 2001 MAECENAS AWARD. Emily moved to the Foundation after twenty-two years with *The Birmingham News*. She still uses her ancient languages from time to time to help a community chorale translate texts.

**Barbara Little McCauley** took her MA here in Archaeology in 1976, then got a Classics PhD from Iowa in 1993. She is now in her fifth year of teaching at Concordia College (Moorhead, MN), and she keeps a hand in archaeology by taking students to dig at Caesarea Maritima in Israel. It was on an excavation at Tel Dan in Israel that she met her husband, Will, in 1978. **Susan Tutwiler Muntz** (BA '74) reports that her son, Charles, is a senior Latin major at Swarthmore, and that her daughter, Emily, had (as of spring 2001) fond hopes of attending Carolina. Susan herself recalls a splendid Hallowe'en party hosted by Ken and Judy Sams, to which Susan went dressed as a Corinthian column. For this, we happily bestow upon Susan the 2001 Proteus Prize. And to all the rest of you who have changed addresses, occupations, or hair styles: please send us your news and your memories of Carolina. They keep us going.

GWH

## *Let Us Hear From You*

If you plan a visit to Chapel Hill, we'd love to see you, so please let the chair know when you'll be in town: William Race, [whrace@email.unc.edu](mailto:whrace@email.unc.edu), or you might want to get a list of lectures we are sponsoring this year by contacting the Department office at 919-962-7191.

If you have moved, please let us know so we can continue to stay in contact with you. Also, let us know what's happening with you. If you have news, we'd love to hear and share it with others. Please send it to:

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